SYNCHROMISM

THE LOS ANGELES MUSEUM
EXPOSITION PARK
WM. ALANSON BRYAN, DIRECTOR
FEBRUARY, 1927

FOREWORD

S. MACDONALD WRIGHT

S. MACDONALD WRIGHT'S knowledge of form is as conspicuous as the exquisiteness of his craftsmanship. This work, beautiful as a decorative design, is also a remarkable contribution to the comprehension and appreciation of the principles of organic structure. It is a memorable achievement.

(Signed) CHARLES H. CAFFIN,
New York American.

Wright's fugues of prismatic color hammer out a sort of steely, icy music—a music of guerders and metal plates and anvils; his aeroplanes whirr, his landscapes build up solidly and majestically.
(Signed) PAUL ROSENFELD, in the Dial.

Macdonald Wright is in a class by himself, so far as this show goes. His human figures are as rhythmical as Michael Angelo's in form.

(Signed) ANTONY ANDERSON, The Times.

S. Macdonald Wright's "Nature Synchromy" is a thing of great and haunting beauty. Its art, its technical vertuosity is something to marvel at. This rhythm of line, this perfect modeling, this masterly distribution of the hues of the spectrum, produce a work of art that needs no defense and no explanation.

(Signed) ANTONY ANDERSON, The Times.

Your "Lion" is the best canvas in the Independent Salon.
(Signed) M. BLAISE SENDRAS.

S. Macdonald Wright is one of the five creative artists in America.
(Signed) SHELDON CHENEY.

S. Macdonald Wright is one of the greatest living colorists.
(Signed) THOMAS CRAVEN, in the Dial.

MORGAN RUSSELL

MORGAN RUSSELL has not tried to escape the torment of contemporary art development. And today we all know how much this exacts from the artist. If he does not obey some system no one takes him seriously. If this system appears in his work, success awaits him. If he exhibits this system by the written word he is immediately canonized.

Morgan Russell has but one fault; he did not cling to his first system! He would be celebrated today if he had written about himself in the reviews, and dealers would have flocked to his door. But Morgan Russell searches.

He seems to me a symbological incarnation of the great American civilization which will, perhaps, construct some grandiose religion with a skeleton of steel, wings of aluminum, and body of copper, in which whole oceans can roll. He reproaches classicism with drawing by "spirals and rays" which give the idea of a beginning and an end, of an action, "in a straight line." He prefers the moving symmetries of the Chinese which seem to him to evoke the idea of eternity and the immutable.
(Signed) ELIE FAURE
Extract from La Revue de l'Epoque, July 1921.

But Morgan Russell no longer belongs to the regular troop. He has contemplated and worked in silence. He has emerged from the crysalis of adolescence and his exaltations have become more peaceful. He limits himself to a decorative cadence and harmonious tonalities which are wholly personal. He limits himself to being a very great colorist who owes nothing to anybody; he knows how to paint and is continually perfecting himself. His pictures always show a precious quality of lyrical plasticity.

(Signed) LOUIS VAUXCELLES.

CRITICAL EXCERPTS

The synchromies of Morgan Russell have a life and movement which should attract attention to this young colorist.
(Signed) GUILLAUME APPOLLINAIRE.
From the Soirees de Paris.

The essential quality of Russell's canvases is that they live. They are animated, expressive and their full volume move. The drawing is personal. The harmonies are rare and powerful.
(Signed) LOUIS VAUXCELLES,
Carnet de la Semaine.

Morgan Russell exhibits canvases which have the grandeur of Dante.
(Signed) ROBERT REY, "Crappouillot."

Morgan Russell shows canvases in which there is a superb realization.
(Signed) GASTON PICARD, La Liberte.

Morgan Russell is independent and original even in the phalanx of innovators. We hope his work will soon be recognized at its true value by his compatriots.
(Signed) J. G. LEMOYNE, L'Intransigeant.

His pre-eminent abilities have long been recognized by European critics and masters, and by men here of the critical eminence of Christian Brinton and the late Charles H. Caffin, and, by such artists as Robert Henri who called Macdonald-Wright, "the greatest living master of color."
From "VARIETY," April 8, 1921.

Morgan Russell has a great ardor and originality and he is a colorist.
(Signed) GUSTAVE KAHN, Mercure de France.

Morgan Russell is American, and I find in him the best traditions of this art that is universal. There is, in his art, outside its absolute value, which he owes to his profound knowledge of its technique, an ethnological significance. He can and does exist outside the tradition of our beaux arts. His art lies half way between that of Europe and the far east. Morgan Russell thinks on a different plane from us.
From l'HOMME LIBRE.

CATALOGUE

S. MACDONALD WRIGH~

1 NATURE SYNCHROMY
(LOANED BY R. H. HOBGOOD)

2 MUSE
(LOANED BY JACK WELLS)

3 WATER
(LOANED BY COE MARTIN)

4 EARTH
(LOANED BY FRANK STEVENS)

5 PROMETHEUS
(LOANED BY FRANK STEVENS)

6 CHINESE VALLEY
(LOANED BY FRANK STEVENS)

7 CHINESE THEATRE SYNCHROMY—"THE SWORD DANCE"
(LOANED BY MISS EVANS)

8 FAR COUNTRY
(LOANED BY MISS STRINGFIELD)

9 CHINESE THEATRE SYNCHROMY—"IRATE FATHER"

10 CHINESE THEATRE SYNCHROMY—"DESERTED WIFE"

11 SELF PORTRAIT

12 STILL LIFE

13 STILL LIFE

14 SLEEP

15 STILL LIFE EXERCISE
(HOLLIDAY COLLECTION)

16 STILL LIFE EXERCISE
(STEVENS COLLECTION)

MORGAN RUSSELL

1 DAME SE COIFFANT

2 BATHER

3 BATHER

4 WOMAN IN MEADOW

5 LA ROUTE MONTANT

6 VILLAGE DE BOURGOGNE

7 NUDE COMPOSITION

8 STILL LIFE

9 PAYSAGE DE BOURGOGNE

10 LE BAIN DE SOLEIL

11 STILL LIFE

12 DE PROFUNDIS

13 BATHER

14 BATHER

15 STILL LIFE

16 BATHERS

17 STILL LIFE

18 STILL LIFE

19 STILL LIFE

20 SKETCH "TO UNLIMITED FORCES"

21 THE LION

22 STILL LIFE

THE MEANING OF SYNCHROMISM:---

"EXPRESSED WITH COLOUR"

The Synchromists desired to express, by means of colour, form which would be as complete and simple as a Michelangelo drawing, and which would give subjectively the same emotion of form that the Renaissance master gives objectively.

They wished to create images of such logical structure that the imagination would experience their unrecognizable reality in the same way our eyes experience the recognizable realities of life. They strove to bring about a new and hitherto unperceived reality which would be as definite and moving as the commonplace realities of every day, in short, to find an abstract statement for life itself by the use of forms which had no definable aspects. The synchromists' chief technical method of obtaining this abstract equivalent for materiality was to make use of the inherent and absolute movement of colours toward and away from the spectator by placing colours on forms in exact accord with the propensities of those colours to approach or recede from the eye.

—Willard Huntington Wright.
"Modern Painting"

Synchromism was founded in 1913 by S. Macdonald Wright and Morgan Russell. In 1913, the first exhibition took place at Bernheim-Jeune, Paris, France.

NOTA BENE

On Saturday the fifth of February a lecture will be given at three o'clock, in Gallery "E" by Mr. Wright. The subject will be "Modern Art."